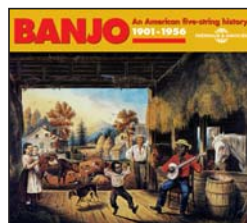


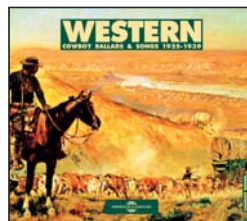
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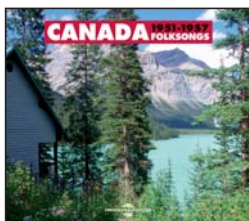
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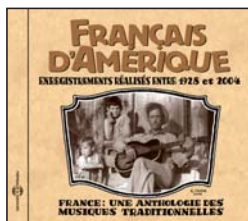
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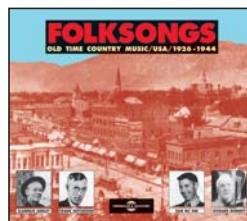
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Frémeaux & Associés Télévisions presents

A BANJO FROLIC

by Gerard De Smaele
& Patrick Ferryn

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From Atlanta (Georgia) to Washington, DC (home of the Library of Congress and the Smithsonian Institution), and throughout western North Carolina and Virginia, the Blue Ridge and the Smoky Mountains: A Banjo Frolic provides a testimony about the present vitality and meaning of traditional (old-time and bluegrass) music in the United States of the third millennium. Patrick FRÉMEAUX Attention : Film anglophone non doublé et non sous-titré en français

FRÉMEAUX & ASSOCIÉS

Catalogue disponible sur simple demande



Le marché du disque et du film musical ayant perdu plus de 50 % de son chiffre d'affaires en 5 ans, l'édition de disques et de films dédiés à la musique et à son histoire s'inscrivent dans une situation économique extrêmement difficile. Frémeaux & Associés s'est trouvé devant une situation cornélienne : ne pas éditer ce film documentaire non sous-titré en Français ou le faire paraître pour le public anglophone, et donner à voir l'unique témoignage historique sur la puissance actuelle du folklore américain, à travers l'un de ses instruments emblématiques : le Banjo.

We have seen the films “Bonnie and Clyde”, “Deliverance”, and more recently “Oh Brother! Where Art Thou”. These movies took Appalachian music and the five-string banjo to a broader international audience. A Banjo Frolic addresses the same subject, providing testimony about the present vitality and meaning of traditional music in the United States. We drove from Atlanta GA to Washington DC (home of the Library of Congress and the Smithsonian Institution, two huge folk-music repositories), and throughout western North Carolina and Virginia, the Blue Ridge and the Smoky Mountains. The Appalachian areas we visited are in the nest of old-time music (also bluegrass), which is distinct from the usual commercial trends of the country music.



A Banjo Frolic raises several issues like conservation, transmission, and transformation of the Southern musical heritage. It surely could be used as a basis for reflecting on the meaning of our own European traditional music, its use and value within the present-day world. The context presented is an America distant from the usual clichés.

Though the banjo's roots are in West Africa and in the southern US, the five-string banjo world today is not restricted by regional boundaries but can be found throughout the US. The repertoire, often mixed with fiddle music and ancient ballads, is broad. Thus all banjoists don't play the same music or use the same style.

In America during the late 1950s and 1960s, the folk revival took different shapes, more or less progressive or conservative. A strong interest in traditional music, idealized by young urban intellectuals of northern cities like New York, Chicago, Philadelphia and also western cities like Los Angeles, attracted the “city-billies” to the roots. They searched for original oldtime “country” music recordings and headed to the rural South. More and more young enthusiasts could be found in local festivals like the Mountain Dance and Folk Festival organized by Bascom Lamar Lunsford in Asheville NC, the Old Fiddler's Convention in Galax VA, or the Old-Time Fiddlers' Convention in Union Grove NC. They also looked for the field recordings preserved in the Archive of Folk Song at the Library of Congress. Some revivalists, like Alan Jabbour, discovered unrecorded talents in the Appalachians.

In the non-English-speaking world, the American banjo is not well known and is a victim of musical prejudices. We hope that A Banjo Frolic will help people understand

that the instrument is at the heart of a musical fusion with an impact on many contemporary musical styles and an influence on the American consciousness. This musical journey will reflect the vitality of the banjo in the United States. We hope that viewers will understand that the five-string banjo is part of a vast international musical heritage. The exhibition will lead you to a broader approach to the folk culture that is so important as a way of understanding people.

With the gracious participation of musicians, scholars, instrument makers... (see list inside).

A Banjo Frolic has been made possible by a generous grant given by the Embassy of the United States in Brussels. It was intended to accompany the "Banjo!" exhibition at the Musical Instruments Museum in Brussels from October 15, 2003, to February 15, 2004.

Gérard De Smaele, 2003
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A BANJO FROLIC

Script by Gérard De Smaele.

Filmed by Patrick Ferryr.

Editing: Patrick Ferryr assisted by Olivier Burlet & Nicolas de Seny.

Mixing: Etienne Dontaine (Studio Dame Blanche, Brussels).

Technical Adviser: Damien Pesesse (DiXiT MEDIA).

The Pete Seeger sequences were filmed by Michel Baudour & Richard Verthé for Patrick Ferryr's film: "*I Was Born in Portland Town*". Used by permission.

"*A Banjo Frolic*" was filmed in the States of Georgia, North Carolina, Maryland and in Washington DC, in May 2003.

Photos: Gérard De Smaele, Patrick Ferryr

Produced by Caboose Productions

(a subsidiary of Video Formation), Belgium.

MUSIC

A BANJO FROLIC - (Joe Morley) performed by Mr William Ball, in *Pompadour*, Self Produced CD, ed. Turner, used with permission by Phil Spiers. [1'10"]

I'LL NEVER GET DRUNK ANYMORE (*) - (Trad.) performed by Gérard De Smaele. [45"]

"TURKEY IN THE STRAW" - (Trad.) by Larry Richardson, Sonny Miller, and Johnny Jackson from the recording entitled *Galax, Virginia Old Fiddler's Convention*, Folkways 02435, provided courtesy of Smithsonian Folkways Recordings. © 1964. Used by Permission. [58"]



"INTRODUCTION REMARKS" by H.P. Van Hoy from the recording entitled *37th Annual Old Time Fiddler's Convention at Union Grove North Carolina*, Folkways 02434 provided courtesy of Smithsonian Folkways Recordings. © 1962. Used by Permission. [20"]

OH MULE (*) - (Trad.) performed by Doc Watson. [16"]

BLUE SKIES (*) - (Irving Berlin © Emi Music Publishing) performed by Pete Seeger – with permission by Emi Music Publishing. [30"]

LOST GANDER (*) - (Trad.) performed by Mike Seeger. [2'12"]

MOLLY AND TENBROOKS (*) - (Bill Monroe) performed and arranged by Mike Seeger – © Peer international Corp. (PIC). Avec l'autorisation de S.E.M.I. [30"]

MINSTREL BANJO TUNE (*) - (Trad.) performed by George Wunderlich. [1'30"]

PRETTY POLLY (*) - (Trad.) performed by Mike Seeger. [25"]

WORRIED LIFE BLUES - played by David "Honeyboy" Edwards, Library of Congress Recording (recorded by Alan Lomax in 1942), with the kind permission by Michael Frank and Mr. Edwards. [2"]

I WISH I WAS A MOLE IN THE GROUND - (Trad.), performed by Bascom Lamar Lunsford, Library of Congress, AFS 3167 (recorded in 1936), with the kind permission of the successors of Bascom Lamar Lunsford. [3"]

BILLY IN THE LOWGROUND (*) - (Trad.) performed by Laura Boosinger. [1'20"]

THE WEARING OF THE GREEN (*) - (Trad.) performed by Barbara Kuhn (fiddle) & Will Keys (banjo). [1'10"]

WEST VIRGINIA HIGHWAY (*) - (Trad.) performed by Alan Jabbour. [1'05"]

EAST VIRGINIA (*) - (Trad.) performed by Frank Hamilton. [50" + 1"]

DOWN BY THE RIVERSIDE (*) - (Trad.) performed by Frank Hamilton. [15"]

ROUSTABOUT (*) - (Trad.) performed by Bill Mansfield. [2'30"]

ROUND PEAK STYLE DEMO (*) - (Trad.) performed by Bill Mansfield

SOURWOOD MOUNTAIN (*) - (Trad.) performed by Lo Gordon. [30"]

CATTLE IN THE LANE (*) - (Trad.) The Reed Island Rounders (Diana Jones-banjo, Betty Wornbrock-fiddle, Billy Cornette-guitar). [1'30"]

CAMP CHASE (*) - (Trad.) performed by Robert Morrison. [1'55"]

GOOD BYE OLD PAINT - (Trad.) performed by Jess Morris, Library of Congress Recording (recorded by Alan Lomax in 1942). [15"]

BARBARA'S TUNE (*) - (Reed Martin) performed by Reed Martin. [1'15"]

COAL CREEK MARCH (*) - (Trad. - Pete Steele) performed by Reed Martin. [30"]

AT A GEORGIA CAMP MEETING (*) - (Mills © Emi Music Publishing) performed by Bill Rutan (tenor banjo), Frank Hamilton (guitar) & Morris Hirsch (fiddle) – with the kind permission of Emi Music Publishing. [1'10"]

DUCKS ON THE MILLPOND - (Trad.) performed by Tommy Jarrell-fiddle, Kyle Creed-banjo, Audine Linberry-bass & Bobby Patterson-guitar, in *June Apple, Old Time and Clawhammer*

Banjo, Heritage Records, HRC CD 038, 1993. With the kind permission of Bobby Patterson. [1'30"]

RUBIN - (Trad.) performed by Tommy Jarrell-fiddle, Kyle Creed-banjo, Audine Linberry-bass & Bobby Patterson-guitar, in *June Apple, Old Time and Clawhammer Banjo*, Heritage Records, HRC CD 038, 1993. With the kind permission of Bobby Patterson. [35"]

RUBY - (Trad.) performed by Geoffrey Stelling, in *Hard Driving!*, *Geoff Stelling's Hard Times Bluegrass Band*, Stelling Banjo Works, 1974. With the kind permission of Geoffrey Stelling. [2'50"]

THE WORRIED BLUES (Going Down the Road Feeling Bad) - (Trad.) performed by Samantha Bumgardner (recorded in New York, NY, for Columbia Records, 1924). [3' in background]

FOURTEEN DAYS IN GEORGIA - (Trad.) Reid Ringer-fiddle & Robert Morrison-banjo, in *Camp Chase*, Camp Chase Music, 2001. [40"]

"CLOSING REMARKS" by H. P. Van Hoy by H.P. Van Hoy from the recording entitled *37th Annual Old Time Fiddler's Convention at Union Grove North Carolina*, Folkways 02434 provided courtesy of Smithsonian Folkways Recordings. © 1962. Used by Permission. [30"]

A BANJO FROLIC - (Joe Morley) performed by Mr William Ball, in *Pompadour*, Self Produced CD, ed. Turner, used with permission by Phil Spiers. [3']

(*) means recorded live and used with the kind permission of the performers

BANJO MAKERS

Kevin Enoch (Enoch Banjos), lo Gordon (Cedar Mountain Banjos), Peter Ross (Jubilee Banjos), Geoff Stelling (Stelling Banjo Works), George Wunderlich (Wunder Banjo Co).



A special thanks to:

All the artists filmed and interviewed

Marc Hellemans (cultural attaché, US Embassy in Belgium)

M.I.M. Musical Instrument Museum in Brussels

Public Affairs Office at the Library of Congress in Washington, DC

American Folklife Center staff:

Sheryl Cannady, Jennifer A. Cutting, Judith A. Gray & Ann Hoog

Karen & Alan Jabbour

Pearl & Joel Bailes (Washington DC)

Mary & Lo Gordon (Brevard, NC)

Mary & Frank Hamilton (Atlanta, GA)

Alexia Smith & Mike Seeger (for their warm hospitality, delicious meals... and music!)

Peggy Seeger

Fran & Homer C. Myer (for a wonderful stay at Myer's farm, Union Grove NC)

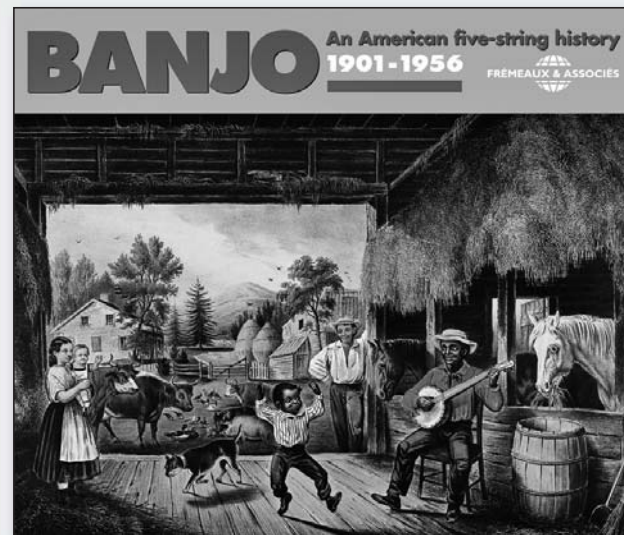
Dr Lynn White, Peggy Hammond & Richard Dillingham, Southern Appalachian Center,

Mars Hill College, Mars Hill NC



Also available at Frémeaux & Associés

"For over a century, the Banjo has always been a vital part of the musical history of North America. Its early history is represented in this 40 tracks boxset by banjo specialist Gérard de Smaele. These titles reflect the adventure of the United States of America in an outstanding anthropological topic, detailed in a 36 pages booklet with both French and English notes. From its African and European origins until the roots of the "Folk Revival", a decisive entry into American culture and identity."



"Spanning from the minstrel, ragtime, and classical-influenced tunes of the early 20th century to the groundbreaking bluegrass banjo picking of Earl Scruggs and banjo-accompanied folksongs of Pete Seeger, the 40 tracks on Banjo: An American Five-string History 1901-1956 offers a more than half-century survey of the five-string banjo. In addition to being featured on Bill Monroe and the Bluegrass Boys' "Bluegrass Breakdown" from 1947 and Flatt and Scruggs' 1952 recording, "Flint Hill Special", Scruggs' influence can be heard on the Bluegrass Boys' Rudy Lyle's "White House Blues". Seeger's banjo is heard on a rare track featuring the vocals of Woody Guthrie ("Babe O' Mine"), a unique treatment of Irving Berlin's "Blue Skies" and an anti-bigotry diatribe, "Listen Mr. Bilbo". But it's the tracks by the instrument's pioneers, including Uncle Dave Macon, Dock Boggs, and Charlie Poole, that make the collection an invaluable source for truly understanding this African-rooted instrument."

Ch., **DIRTY LINEN**

"Le banjo est associé, depuis plus d'un siècle, à l'imaginaire collectif du monde Nord-Américain. Son histoire est ici proposée en 40 titres par Gérard De Smaele, grand spécialiste européen de l'instrument. L'aventure des États-Unis défile à travers ces titres, qui constituent également un matériau anthropologique exceptionnel, mis en valeur par un livret de 36 pages. Des origines africaines ou européennes au début du "folk revival" des années 1950, le banjo, qui occupe une place de choix dans la musique des États-Unis, constitue une clé de compréhension décisive de la culture et de l'identité américaine." **Patrick FRÉMEAUX**

"[...] Les influences se mélangent à n'en plus finir avec une prédominance de blues, de negro-spiritual et de musique celtique. On y entend des musiciens rarissimes en CDs (Charlie Lowe ou Will Slayden), ainsi que des banjos souvent accordés un ou deux tons plus bas. Ce qui leur redonne la sombre vibration des premiers instruments repérés par les chroniqueurs avant le dix-neuvième siècle. Le CD 2 se termine en apothéose avec les meilleurs représentants du style Bluegrass (Ralph Stanley et Earl Scruggs) et un superbe Blue Skies d'Irvin Berlin où Pete Seeger fait pétarader son banjo dans de formidables suites d'accords. Il fait ainsi démentir ceux qui ne voyaient en lui qu'un charismatique et excellent accompagnateur. Comme toujours chez cet éditeur, le livret est passionnant. De Smaele y synthétise avec soin l'essentiel sur le banjo et ses interprètes. Bravo à lui pour cette compilation rigoureusement indispensable qui en appelle une autre..."

Nicolas BARDINET, **TRAD MAGAZINE**

"Découvrez avec stupéfaction la virtuosité des premiers pionniers tels John Pidooux, Alfred A. Farland, Fred Bacon, ou Fred Van Eps. Fans de John Fahey, on y retrouve toute l'âme qui sera plus tard transfigurée dans un monde schizophrénique par ce dernier. Un véritable trésor."

LE JOURNAL DE MONTREAL